

U de M STUDENTS:

PROTEST COURSE EVALUATION

by Andrew Porter

Industrial relations students at l'Université de Montréal are continuing their boycott of classes this week.

They will be joined by political science and history undergraduates today, in an effort to get the administration to change its position on the evaluation of a course in collective bargaining held last year.

The conflict started when the professor became ill and was unable to teach for the last two months. Students were told they had to take the final examination despite the professor's absence and the cancellation of the class.

As a result more than half of them refused to write the final exam, arguing that they would be examined on material not

taught. Those who did not attend the final exam were given a '0' evaluation.

When classes resumed in September, the students began to apply pressure on the administration to re-evaluate the course.

In consultation with Industrial Relations professors, the administration has offered a make-up course to appease their demands. Students have refused the offer and have vowed to continue picketing and their occupation of administrative offices until they are ready to negotiate in good faith.

In a meeting held yesterday, striking students reiterated their demands for a reduction of the exam's weight in the course evaluation to 10%.

A spokesperson for the group, Diane Duteuil, added that "if the proposition is not accepted, then many of the students will be unable to enter Masters programmes in Industrial Relations due to the administration's inflexibility. And that is what is important in this whole issue."

Another student involved in the conflict said that the theory of the essence of collective bargaining is at stake, and the administration is not "bargaining in good faith."

In the course students were taught that in negotiating: "from one time to another, one has to show flexibility and at other times be very uncompromising... one has to be capable of solving problems rather than creating them."

Weekly meeting

Weekly Staffers!

Don't forget about the Weekly meeting in B01 of the Student Union Building today at 4:30. This meeting is very important for past, present and future writers, and anyone who would like to learn the fine art of layout. All interested parties are urged to attend.

Don't forget to pick up your personally engraved invitations to the Annual Weekly Halloween party. See you at 4:30! If you cannot attend, please leave a note. Thanks, Gigi.

McGill professor:

Finds morphine substitute

by Ellen McKeough

The Prix Marie Victorin was awarded to a McGill professor this year.

Professor Bernard Belleau of the Chemistry Department won the prize for his creation of butorphanol, a non-toxic painkiller that could replace morphine. It is non-addictive and does not produce the side effects of morphine. The drug has been tested on two thousand subjects suffering from various types of pain.

Belleau is presently in Que-

bec City and is not available for comment.

He was born in Montreal in 1952 and studied at the Université de Montréal, McGill and the Sloan-Kettering Institute for Cancer Research in New York. The prizewinner has taught chemistry and biochemistry at the Université de Montréal, Laval, the University of Ottawa, and McGill.

The five member panel that recommended Belleau as this year's recipient receives its mandate from the Quebec

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The McGill Daily

Canada's Only Students' Daily

Municipal Action Group



Serge Joyal, to no one's surprise, won the MAG mayoralty nomination. He stated that fiscal responsibility would be a major feature of a MAG government and that women have a strong representation in his party.

Nov. 12 elections:

Joyal begins campaign

by Harold Koblin

The newly founded Municipal Action Group (MAG) yesterday confirmed its choice of Serge Joyal, Liberal MP for Maisonneuve-Rosemont, as its mayoralty candidate in the upcoming civic elections.

In his acceptance speech, Joyal said that the only means for the city to reduce its \$159-million deficit was by bringing costs down to a more

reasonable level. He called Mayor Jean Drapeau's proposal to collect municipal revenues out of personal incomes "nothing more than an attempt by the government to line its pockets" and claimed that it was only an attempt to cover up the city's deteriorating financial condition.

According to Joyal, "the basis of democratic government is that there should be no taxation without representation." He said the Civic Party has hindered the democratic process by refusing city councillors financial information, thus covering up spending errors.

Presently, the Auditor General's report is made public in the city council with no chance for questioning by elected representatives. "Drapeau can live with this system," Joyal stated, "but MAG can't."

Joyal also mentioned the strong presence of women in MAG, both as candidates and as members of the executive committee. Currently the Civic Party is the only one that lacks women candidates. Joyal said that "women candidates

represent a new phase in municipal politics," and claimed that MAG's policy was diametrically opposed to that of Drapeau who reportedly feels they have no place in municipal politics.

In an interview after the congress, Robert Petrelli, MAG president, said that the party felt no particular sense of priority towards students in the fields of housing and transport. He added that he thought student housing was the responsibility of McGill's administration but that MAG, if elected, "would help co-operatives get building permits and financial assistance."

Petrelli also stressed that the responsibility for subsidizing student transportation costs belongs to the Quebec government, and that it is too early for MAG to promise any form of municipal subsidy for CEGEP or university students.

His stance was echoed by Robert Keaton, city councillor for Cote des Neiges, who stated that the handicapped will be given priority over students if there is any transportation subsidy.

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I would like to share a lift from Cote St. Luc and back. Call 481-1336 after 5 pm.

Today

Club de Midi:

Free practice in French conversation, at any level, with francophones. Centre de Langue Francaise, 3438 McTavish basement, Thurs. 2-5, Tues. and Wed. 1-3.

McGill X-C Ski Team:

First training in Molson Stadium at 5:15 pm. Come comfortably and warmly dressed.

Gay McGill:

Guest speaker: Tonight's meeting will feature Bruce Garside, gay councillor and director of Ville Marie Social Services. The theme will be Gay resources in Montreal. A discussion will follow. 19:30 in rm. 425, Union.

Tuesday Night Cafe Workshops:

Everyone Welcome. Starting today, PROPS Workshop with Mike Walsh and Sue Sapin. Morrice Hall 106. 7-9 pm.

Women's Intramural:

Softball pick-up games will be held today and every Thursday at 5:45 pm at the Midfield. Everyone is welcome. Don't pass up the chance, come out now.

Colloque de statistique de Montreal:

Esko Kuusisto, Finnish National

continued on page 11

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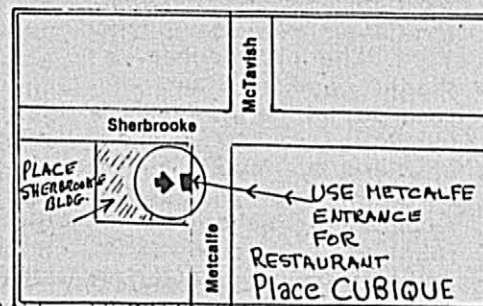
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THEATRE

Poetry Without the Poet

by Maggie Gosselin

Sylvia Plath was something more than a suicide, as a careful reading of her poetry shows. On the program *Sylvia Plath*, this week's Sandwich Theatre presentation, is a blurb which mentions Plath's resilience and humour. These are qualities she did possess. A dramatic portrait like *Sylvia Plath* could possibly dispel the myth about the poet, but this time it did not.

The stage is dark, the walls, floors and ceilings are black. A large school desk and a stool are the only props. The three women who speak Plath's own words dominate the stage.

The structure of this work is a compilation, by Barry Kyle, of some biographical facts about

Plath and her own poetry and prose. There is too much personal history narrated here in a sing-song manner—details about Plath's family, her schooling, her marriage and her children. Interspersed between these facts, poems are recited. The point is to show how Plath's life is reflected in her poetry.

I don't much like this way of looking at poetry. It happens too often in the classroom as it is. It is too easy to try and understand a poem in terms of the poet's life. Poetry stands on its own as the work of art that it is: structure, words and meaning. Undoubtedly Plath's life did profoundly influence her writings, but emphasizing this tie only serves to defeat the point of the play as an exposure

to Plath as a whole individual, whose work and personality are more than that of a melancholic, depressed suicide.

Three women (Sharon Blanchard, Pat Donnelly and Kathy Geer) alternate portraying Plath and, when necessary, the other minor characters. Perhaps these women are supposed to portray three aspects of Plath's personality, but their roles are undefined, a flaw which seems to lie in the flowing and ambiguous structure of the play itself.

The women are effective in what they do, especially Sharon Blanchard who recites Plath's poetry with grace.

The poetic interpretations are the foundations of a play of this kind. These readings are full of anger, paranoia and hatred; the

tone strident. Plath's poems have these qualities, yet this production largely ignored the humour and wit of her writing.

In an hour's compilation of words, it is impossible to uncover all aspects of a woman like Sylvia Plath. It is necessary to choose a course of interpretation and stick with it. In this sense, *Players'* performance is coherent and somewhat satisfying. It is always a pleasure to hear a poet's work, and these recitations are moving. It is only unfortunate that the purpose of *Sylvia Plath*, which is to expand our knowledge of Plath as a woman and poet, is not accomplished and instead we are shown, once again, a paranoid woman driven towards her final poem called suicide.

photo by Ralf Siegel



Pat Donnelly plays in the Lunchtime production of *Sylvia Plath* at *Players' Theatre*.

THE WEEKLY

FILM

Two Solitudes:

No Direction

by Chris Pomiecko

The publicity for *Two Solitudes* touted it as "the breakthrough Canadian movie", the one that would establish the reputation of Canadian cinema. But then again the publicity for *In Praise of Older Women* claimed the same.

Based upon the novel by Hugh MacLennan, *Two Solitudes* traces the downfall of the Seigneur of a small Quebec town and the concurrent rise of an Anglo-Canadian industrialist. Another thread in the film's plot depicts Quebecois resistance to conscription in World War I. The Seigneur has voted for conscription, while his son opposes it.

POLITICS AND ROMANCE

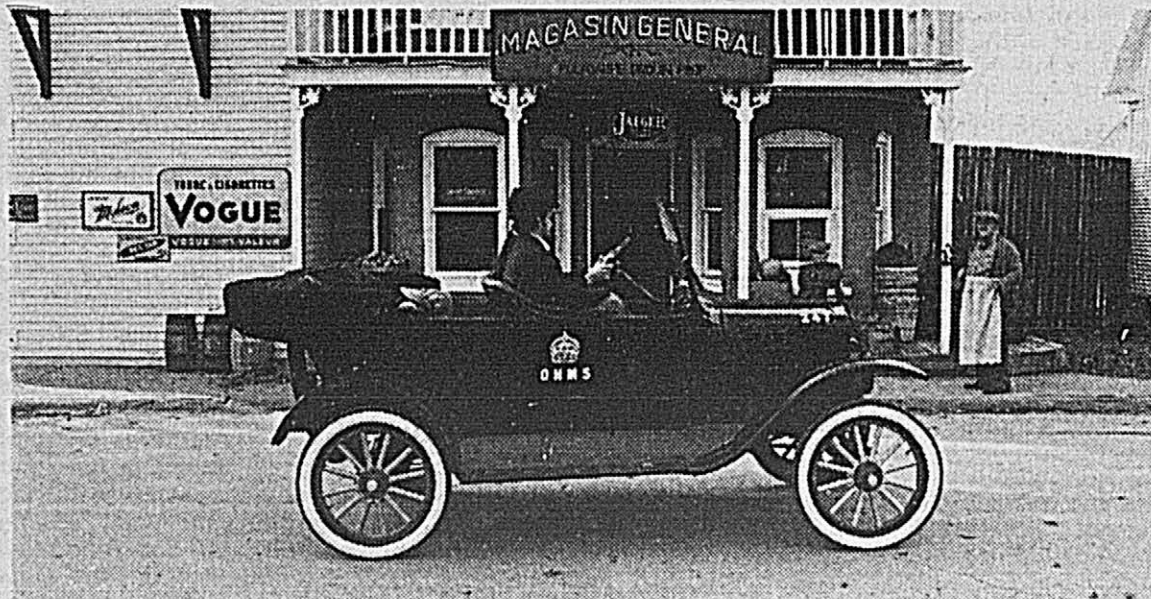
The basic flaw in *Two Solitudes* can be attributed to the direction. When I spoke to director Lionel Chetwynd last year, he insisted that the movie should be seen as "a romance, an epic saga, independent of the politics."

However, the 'political' element of any film which deals with French-English relations in Quebec cannot be denied.

The mixture of these two elements—commercial and political—results in an awkward alternation between two forms, with neither succeeding. The romance is never fully developed; the politics are archaic and simplistic.

MacLennan, originally hired as consultant for the film, disassociated himself from the production early on. When I recently spoke with him, he had not yet seen the finished movie, but commented that one must realize that the novel and film are two distinct entities, and that the film is "entirely Chetwynd's."

MacLennan added that he originally envisioned the novel becoming a TV series. Judging from the lack of depth and shallow characterizations of the film, a more extended treatment of the novel might



In this scene from the movie *Two Solitudes*, two conscription agents enter a small Quebec town in search of Draft Dodgers.

possibly have enhanced it greatly.

The sketchy treatment defeats any effective buildup of character by the actors, who are expected to be both symbols and people. Quebec actor Jean-Louis Roux, who appears in only five scenes, gives a good character sketch, but the direction has him clunking clumsily between acting the

embodiment of the Church in Quebec and the personal friend of the Seigneur. The effect is a total loss of character credibility.

Several fine actors are thus wasted. Stacy Keach's portrait of industrialist Huntley McQueen becomes a series of isolated mannerisms. His concession to portraying a Canadian industrialist seems to be

to reproduce an American one, but have him speak softly.

All of the actors seem capable of good performances, if they had been given anything to do. In *Two Solitudes*, they dangle like puppets on the screen for a very brief time.

The exception to the overall flatness and lack of delineation in the characters is Jean-Pierre Lévesque, who plays the Seigneur. continued on page 4

FILM

Sayonara Macbeth

by Stephen Lazer

For years Japanese cinema has been one of the world's most accomplished and prolific. As early as the 1920s, directors of the calibre of Mizoguchi and Ozu turned out films. By 1950 the Japanese industry produced well over 300 feature length films per year. Yet, until 1951 the rich Japanese cinema remained virtually unknown to the outside world (with the exception of the limited exposure of western critics to Mizoguchi).

The man who almost single-handedly brought his country's cinema to world prominence was Akira Kurosawa, whose *Rashomon* achieved international acclaim in 1951 when it won the Grand Prize at the Venice Film Festival, and the Academy Award in the United States.

Since then, Japan has come to be accorded the stature of one of the world's great film producing nations, while Kurosawa has been recognized as among cinema's most talented directors.

Kurosawa has remained Japan's most popular director (internationally), and several of his films (such as *Rashomon*, *Seven Samurai*, *Ikiru* and *Dodescaden*) are surely ranked among the cinema masterpieces of all time.

On Friday, October 6, one of Kurosawa's most successful and interesting offerings, *Throne of Blood*, (also known as *Castle of the Spider's Web*) will be screened by the McGill Film Society. *Throne of Blood* employs the theme, and most of the plot of Shakespeare's *Macbeth*, as the basis for a savage film about feudal strife in 16th century Japan.

The film is not an attempt to recreate or re-interpret Shakespeare's tragedy (as so many critics have claimed). Deprived of the Shakespearean verse, Kurosawa finds the Macbeth legend almost exactly as Shakespeare did in Holinshed. As Shakespeare took the legend and molded it to his own purposes so does Kurosawa. *Throne of Blood* is not *Macbeth*; it is a story with the same plot and universal theme, but one that is rooted firmly in Japanese tradition. *Throne of Blood* is, in essence, the Macbeth legend set in a cultural background vastly different than the one Shakespeare knew.

The Macbeth legend adjusts admirably to the alien Japanese setting and era—a time of constant feuding among warlords. The scene is switched from Scotland into a province of dark forests and gloomy fog, into

this setting ride the brutal and restless warlords. The central figure in the story is Taketoki Washizu (played by Japan's most noted actor, Toshiro Mifune).

As in *Macbeth*, Washizu murders his way into a position of power, is told of his impending fall by a seer, and is killed by a relative of one of his victims (in this case a son). Yet Washizu is not simply a blood-thirsty killer. He has a code of honour and a code of killing that are accepted by both society and his conscience (things which were present in a very different sense in *Macbeth*). Indeed his fall from these accepted codes is Washizu's true fall. He abjures the rules of an already savage order and invites barbarism. This is why Washizu's death is not an off-stage beheading as in Shakespeare, but a public horror in which he is finally split apart by the arrows of his own men.

One recognizes the quality of Mifune's performance even if one does not understand the language. His facial expressions and posture help relate the overbearing but insecure nature of the character. On the other hand Isuzu Yamada, who

plays the Lady Macbeth figure is a bit harder to appreciate. I have been told that she adheres to the traditional Noh school of acting, but I fear that lack of familiarity with that method may stand as an impediment to the western viewer's appreciation of her performance.

Visually, the film is another triumph for Kurosawa. Relatively few components of scenery are used; drifting fog and smoke, rainy forests, the shining surface of armour, the sheen of natural wood and the pale white of human skin. The careful use of these elements gives the black and white film a definite texture; a quality that Kurosawa has always been interested in.

Throne of Blood accomplishes something extremely difficult: it remains loyal and accurate to both the Shakespearean theme and the Japanese cultural setting. The ancient tale of "lust and mortal greed" replanted, is one in which the mood is of violence and horror, and in which the theme remains pertinent. At the very least *Throne of Blood* is a fascinating attempt to merge two cultures and traditions. At its best it is a nightmare.



Solitudes Cont.

continued from page 3

Aumont's portrayal of Jean-Claude Tallard, Seigneur of St. Marc. With evocative dignity and underplayed naturalness, Aumont lends a continuity to the film which neither screenplay nor direction provide.

Chris Wiggins also does good work as the sea captain John Yardley. Endearing, polished, and lusty throughout, this veteran performer gives a spark to the movie. The only problem is that, unlike in MacLennan's novel, one cannot figure out what the hell he is doing there at all.

PERIOD PIECE

Much of the success of a period film depends upon its ability to evoke the era in which it is set. Despite fine cinematography, *Two Solitudes*, especially for a long time at the beginning, does not reduce the distance between the viewer

and the material. One remains outside the action of the film, because of its abrupt cutting and often unrealistic script.

Much of the continuity and detail is poor. There is a child in the film who doesn't grow an inch though the action spans eight years. It also seems as though the Canadian Army has only two soldiers, both of whom go around in full ceremonial dress, whether walking home drunk and lonely, serving a conscription notice or chasing a draft dodger. The most blatant incongruity is the use of Montreal's Notre Dame Cathedral to represent a small parish church.

Although the political issues raised are still with us today, they are presented in such static, isolated scenes and such rhetorical language that they destroy the mood of the film.

Two Solitudes is a film of great ambitions unrealized. Is that a breakthrough for Canadian films?



Smoke Without Fire

by Zev Robinson

A movie need not be a great piece of art to be enjoyable. That's the case with Cheech and Chong's film *Up In Smoke*. What it lacks in artistic creativity it makes up for in a comic (but empty) script.

The humour here is no different from that of Cheech and Chong's records. Several of the movie's sequences are borrowed from the LPs.

Cheech Marin and Tommy Chong's transition in the visual medium has not been entirely

successful. In the visual medium the gags have become slapstick. Much of it is good, but too often there are clichés which have been used in so many movies that nobody but the very stoned find them amusing. One movie can handle only so many dope jokes. And they do not make for subtle humour.

Still, the one-liners and the gags turn out funny enough to give the movie-viewer his money's worth in laughs (if he has a taste for that brand of comedy).

Cheech and Chong have a certain charm that causes one to purposely overlook the overstated acting and drama. The pair consume huge amounts of dope, unknowingly smuggle a van made of grass across the Mexican border, and end up as a punk-rock duo playing at the Roxy, all the while chased by totally inept narcs led by Stacy Keach as Sergeant Stendenko.

Keach's acting fares poorly, but that is to be expected in a movie whose form is so confining. Director Lou Adler must take the blame for this, and for the constant overstatement in the film.

Let Me Die A Woman: If I Had A Hammer

by Gail Helmann

She emerges from the bed in a diaphanous pink nightgown and hastily strips it off to begin dressing. She stands naked and talks of her love for colorful clothes. She applies plum colored lipstick and proclaims in a Spanish lilt, "Last year I was a man."

She is Alicia Gonzales, and so begins *Let Me Die a Woman*, a fun-filled romp through the world of transsexuality.

Miss Gonzales was interviewed by the Weekly two weeks ago. She expressed hope then that her film would uncover those aspects of sexual reassignment which have heretofore eluded the public.

Let Me Die a Woman uncovers just about everything. Male and female sexual organs of various shapes and stages of development are gleefully displayed, often from the inside out. No flap of skin is left unturned; no crevice left unexplored.

Dr. Leo Wollman, medical consultant for the film, keeps the ball rolling. He presents several case studies of transsexuality. The first is a hooker who surprises her tricks with her penis. The second is a carpenter who, unable to afford proper surgery, takes matters into his own hands, and hacks off the offending organ with a hammer and chisel.

Wollman brings out, naked

men and women and prods at their genitalia with a stick or fingers, a relevant part of the anatomy with a gloved hand.

There's a peek inside an operating theatre and a close look at the all important surgery. Human flesh is manipulated and stitched as blood oozes from a newly constructed orifice.

Alicia Gonzalez interjects tidbits of her life story at points throughout the film. She spent her formative years in an attic until one bright day when she caught the Mike Douglas Show. Douglas played host to the first transsexual, Christine Jorgenson. Gonzalez immediately saw that she, too, had a future as a transsexual.

Wollman holds a special counselling session for his transsexual patients. Men with honey colored bouffant wigs and stiletto heels talk of their difficulties finding suitable employment. A woman in a doubleknit suit and tie tells Wollman that her mother can't accept her.

Debbie, a participant in the group session, shows Wollman a snapshot of herself in the Navy. She has since had her penis and testicles removed and soon hopes to have a uterus transplant so that she might bear children.

Debbie and an unnamed man enjoy normal sexual relations as Wollman sexually looks on. This is the climax of the film.

AROUND TOWN

Let's Go Fly A Kite: With Style

by Danny Rosen

Among the many cheerless, if interesting, storefronts on St. Paul Street in old Montreal, one in particular beckons brightly like the first crocus of spring.

Inside the store, festively-coloured butterflies gracefully roam with giant, spritely grasshoppers and benevolent dragonflies. World War I fighter planes roam mutely through the air, vying with flying squids and amusingly evil, long-tailed bugs. The overgrown insects are not McGill DNA research mistakes, but rather the inhabitants of a kite store.

The main branch of Le Cerf-

volant is located at 1393 E. Dorchester Blvd. The outlet we visited in Old Montreal (directly opposite the Spaghetti Warehouse) has been open only a few months, and will eventually be the site of the entire operation.

A wide variety of kites from all over the world is for sale. The colourful creatures mentioned above came from China. Bamboo frames are covered with materials ranging from rice paper to silk, and priced accordingly from \$2.50 to \$25.00. There are Haitian kites, which are rather circular and have tassels dangling from

their edges. The Indian kite fighters are normally used in competition, rather than for individual pleasure and relaxation.

Assistant Bernard Deniger explained that kite flying in other cultures assumes a different significance than it does in Canada or the U.S. In Chile, for example, kite fighting is tantamount to the second national sport. The object of kite fighting is to knock an opponent's kite out of the sky. A competitor will concoct an abrasive sort of paste mixture containing such things as broken glass or bits of razor blade. A gloved hand applies the mixture to the string as the kite ascends, and the kite is manoeuvred until its string severs the string on the opposing kite. "Perhaps," Deniger observed, "kite flying here would be more popular if a competitive, violent aspect were added to it."

Kites from the U.S. are often made of tough, light mylar (plastic-like) material, and may take the form of a giant, colourful squid, or the long tailed "bug". The most popular style is the triangular-shaped delta kite, which comes in two sizes and many colours.

Other items in the shop include a pyramid-shaped Tetra-kite that Alexander Graham Bell designed in 1905, vintage

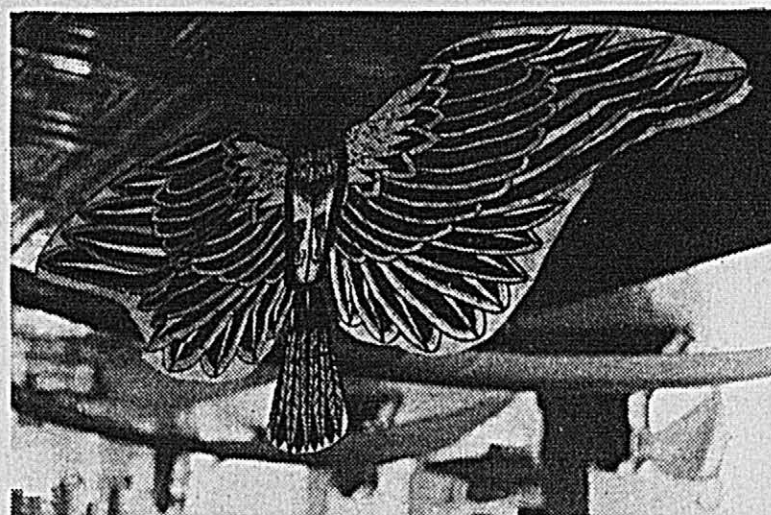


photo by Henry de Cuyper Cadmus

airplane kites, and the five-dollar wind-up Pax bird from France, (it really flies!) String and holding systems are available, as is a French language book on kite construction. (Recommended for anglophones is a Penguin book entitled *Kites*.)

The average kite ranges in price from five to twenty dollars. But if you so wish, you can order a custom-made kite. Mme. Belanger takes part in constructing the specialty kites, such as the forty-five foot square-headed dragon that hangs in the shop. Kites up to eighty-five feet long have been made, which cost between one-hundred and two-hundred dollars. Customers for these have included the Spaghetti Warehouse and Eatons.

The two assistants I spoke with, M. Deniger and Jean Poulin, are interesting, and enjoy their work. As Deniger

points out, a kite salesperson relates to people on a different level than if he or she were merely hustling shoes or run-of-the-mill tourist junk. Customers come in smiling, either in anticipation of a relaxing afternoon kite flying, or else having been beckoned in by the bright colours and cheery designs.

The Dorchester branch of Le Cerf-volant is open Monday through Saturday, except during the months of January, February, and March. Hours for the Old Montreal store are still up in the air, (pardon the pun) but in the post-tourist season it will probably be open Thursday through Sunday. For more information, call 523-9812.

To experience the biggest charge from a kite since Ben Franklin discovered electricity, (or was it lightning?) do drop by. Remember, you're never too old...

here, there and anywhere

ART

Edifice Alliance Mutuelle-Vie
(680 Sherbrooke St. W.)

Oct. 4 to Nov. 3: *Canadian Colour Engraving* by Tobie Steinhouse

McCord Museum
(690 Sherbrooke St. W.)

To Nov. 12: *Quebec Diary, 1950: Photographs* by Lida Moser

The Montreal Museum of Fine Arts

(3400 Ave. du Musée, 285-1600)
To Oct. 29: *Masterpieces from the fifteenth to the twentieth century*

To Oct. 29: *Toile de Jouy*

To Oct. 29: *Charles Gagnon*

To Dec. 19: *Yves Gaucher* (Highlights of the collections)

Saidye Bronfman Centre
(5170 Cote St. Catherine Rd., 739-2301)

To Nov. 3: *Canadian Contemporary Sculpture*
Sir George Williams Art Galleries
(879-5917)

Weissman Gallery, to Oct. 24: *François Morelli*

Gallery 1, to Oct. 24: *Ozias Leduc: 70 unpublished drawings*

Gallery 2, to Oct. 24: *Piroske Mihalka: photographs*

FILM

McGill Film Society

(3480 McTavish)
Admission \$1.25

Fri, Oct. 6: *Throne of Blood*, (1957, Japan) 7 & 9:30 L-132.

Sat, Oct. 7: *Patton*, (1969, USA) 7 & 9:30 L-132.

Wed, Oct. 11: *Mr. Deeds Goes to Town*, (1936, USA) 7 & 9:30 L-132.

La Cinémathèque Québécoise
(1700 St. Denis, 844-8734)

Thurs, Oct. 5: 8:00: *Le Crime de M. Lange*, (d. J. Renoir, 1935, France)

Fri, Oct. 6, 7:30: *Une Partie de Campagne*, (d. J. Renoir, 1936, France), 9:30: *Les Bas Fonds*, (d. J. Renoir, 1936, France)

Seville
(2155 St. Catherine St. West, 932-1139) Admission \$1.99

Thurs, Oct. 5: *Julia*, (d. Fred

Zinneman, 1977, USA) ... 9:30, *Jaws*, (d. S. Spielberg, 1975, USA)

Fri, Oct. 6, 7:15: *American Graffiti*, (d. G. Lucas, 1973, USA) ... 9:30, *Pretty Baby*, (d. L. Malle, 1978, USA) ... 12:00, *Carrie*, (d. B. DePalma, 1976, USA)

Sat, Oct. 7: 7:00, *Jaws*, (d. S. Spielberg, 1975, USA) ... 9:15, *The Last Waltz*, (D. M. Scorsese, 1978, USA) ... 12:00, *Rocky Horror Picture Show*, (d. J. Sharman, 1975, G.B.)

Sun, Oct. 8, 5:00: *Jaws*, (d. S. Spielberg, 1975, USA) ... 7:30: *The Lacemaker*, (d. Claude Goretta, 1977, Switzerland) ... 9:30, *The Last Waltz*, (d. M. Scorsese, 1978, USA)

Mon, Oct. 9, 7:15, *The Producers*, (d. Mel Brooks, 1968, USA) ... 9:15, *Seven Samurai*, (d. Akira Kurosawa, 1954, Japan)

Tues, Oct. 10, 7:15: *Julia*, (d. Fred Zinneman, 1977, USA) ... 9:30, *Battlestar Galactica*, (d. Richard Colla, 1978, USA)

Wed, Oct. 11: 7:00, *Sleuth*, (d. J.L. Mankiewicz, 1972,

G.B.) ... 9:30, *Seven Beauties*, (d. L. Wertmuller, 1975, Italy)

Thurs, Oct. 12, 7:15: *Pretty Baby*, (d. L. Malle, 1978, USA)

... 9:30: *Carrie*, (d. B. De Palma, 1976, USA)

MUSIC

El Casino
(316 St. Catherine St. West 866-8228)

Shows at 9:30 and 11:30—Thurs. 10:00 and 12:00—Fri.

Oct. 4 to 8: *Plume* (every Monday: Vic Vogel's Big Band)

The Alumni Auditorium
(Concordia University, 1455 de Maisonneuve Blvd. W., 932-4715)

Oct. 6, Nikhil Banerjee (renowned sitar player)

THEATRE

Chameleon Theatre
(7141 Sherbrooke St. W., 492-0789)

Oct. 4-7: *The Man with the Flower in his Mouth* by Luigi Pirandello ... *How He Lied to*

Her Husband by G.B. Shaw. 8 pm.

Oct. 12-15: *You're Gonna Be Alright, Jamie Boy* by David Freeman. 8 pm.

Tickets available at Hall Building Information Desk, 1455 de Maisonneuve Blvd. W., 9 am to 5 pm, and the Chameleon Theatre Box Office.

Centaur Theatre
(453 St. François-Xavier, 288-1229)

To Oct. 7: *The Primary English Class* by Israel Horowitz.

Place des Arts
Salle Wilfrid-Pelletier

Oct. 5-11: *Dominique Michel*

Oct. 12-14: *National Ballet of Canada*

Théâtre Port Royal

Oct. 1-21: *Aux Hirondelles* (French version of *Back to Beulah*).

T.N.M. Theatre
(4459 St. Lawrence Blvd.)

Oct. 10-22: *Solzhenitsyn* (Tues. to Sun. 8:30 pm)

Town Stage
(12001 de Salaberry Blvd. 684-1032)

To Oct. 8: *Dirty Linen* by Tom Stoppard (Wed. to Sun. 8:30 pm).

MUSIC



Jean-Luc Ponty:

Fine Fiddlin'

by Alastair Sutherland

Jazz enthusiasts with violin tendencies may whisper "Stephen Grahelli" and down-home folks prefer Doug Kershaw, but the fiddling messiah who filled Théâtre St-Denis last Friday night was none other than Jean-Luc Ponty.

Ponty hopes that his current North American tour will expose his work to a larger record-buying public. His latest album is entitled *Cosmic Messenger* and you can bet that the largely francophone audience were ready to have their head space redefined.

Exactly how many people expected a cosmic message in the grand tradition of a Rick Wakeman slug race or a Genesis tweedle cannot be determined, but it is a mark of Ponty's talent that he was able to please practically everybody.

Excellent musicianship and electronic wizardry characterize Ponty's unique blend of classical, jazz and rock techniques. His credits include many years of classical training, three years with a symphony orchestra, familiarity with the jazz scene in America and abroad, a year with the Mothers of Invention and a stint with the Mahavishnu Orchestra. It is therefore reasonable to assume that when he tours, his band will be of a fairly high calibre.

Indeed the loudest ovation of the night was reserved for Ralph Armstrong, the band's spectacular bass player. His speedy and searing solos produced effects that most lead guitarists only imagine. Jean-Luc, sporting casual clothes

and a blue visor, looked on proudly as Armstrong single-handedly stole the show.

Ponty performed selections from his earlier albums as well as tunes from the new *Cosmic Messenger* LP. His fleet of violins were as diverse in sound as they were in colour. As Jean-Luc stepped on pedals and flicked switches it seemed that all the electronic gadgetry would overshadow the fundamentals, which are, after all, the man, the bow, and the violin. Just when a tune began to sound like the soundtrack of *Battlestar Galactica*, a quick guitar run or rock riff would bring back the basics.

Bill Connors opened the show. Strolling on stage unannounced, he played unaccompanied intricate lines on his classical guitar. The audience received him politely but soon began to holler for rock 'n' roll. Bill looked embarrassed. He did, however, announce Jean-Luc's birthday, and the crowd responded with a joyful rendition of "Bonne fête à toi".

I mentioned that Ponty pleased practically everybody. The only exception would have been the fans of Canada's own late great fiddlin' hero, Don Messer. Although I did not observe any Jubileers in attendance, I'm sure Ponty's technological style would have sent them to the Happy Hoe-down in the sky. But as the three girls sitting beside me astutely remarked, in between tokens of the most obnoxious weed my olfactory nerves have ever encountered, "Wow, man, wow".

by Kerric Harvey

His walk out onto the stage is uncertain, almost as if he's been wandering around looking for the men's room, and suddenly there were ALL THOSE PEOPLE looking at him. So, what does he do? He sits down and sings. Then he moves the furniture around a little bit. The audience shifts, scratches its ankles, and pulls up its socks. He begins to talk—just good ol' Dan and his guitar. He talks about himself, about his music, and about why he would never live in the States ("Southern California—like a beautiful girl, she ain't got time.").

His songs cover an ambitious amount of territory. He sings about a "round-the-bend-bonkers" young lady of his acquaintance, who, sadly for Mr. Hill, seemed to have a strong identification with Room Service in his hotel. He also sings an eerily effective ballad tying in the unspoken horror of life on an Indian reservation with the struggle of Quebec to maintain her cultural identity. And he does the psychologically devastating "Dark Side of Atlanta", where a black cabbie gets the better of him, not through any sinister

motivations, but because the fear of being friendly is really everybody's stopgap.

Musically, his songs are simple, with guitar and occasionally John Sheard on the piano as accompaniment. (One of the most heart-warming features of the concert was Mr. Sheard's truly matter-of-fact shuffle out onto the stage when his services were required. Sincerity is getting as difficult to find on-stage as it always was to find off-stage. By way of note, the piano accompaniment was flawless).

If Dan Hill's melodies are simplistic, his words—and their import—are anything but. He sings about love and he manages to draw in touchy subjects without overdoing their dramatic accent. And from that, he sings about himself, and about us. He saves himself from spiritual pomposity by his own good-natured acceptance of apparent social timidity. He seems intimate, if not at ease, with himself, comfortable with the microphone, and instantly familiar with his audience—but not in that insulting, "come-to-my-concert-and-dial-a-mood" type way.

Dan Hill is somehow cajoling, yet with no power motive at all. The only "glitter" in this concert is the reflection of the footlights off his guitar, and you get the feeling that if he could do away with even that, he would. There is expertise and talent to Dan Hill, but no showmanship whatsoever, and therein lies his integrity.

When this man sings, everyone in the audience listens. Everyone remembers a little. Everyone cries a little. The rhyme and the feeling of the music flows—there is nothing forced about the singer, the poet, and, one cannot help but suspect, the man. Dan Hill is the only person I've heard since early Paul Simon who could use the word "soul" in a song and have it mean something more than "Wonderbread".

From a song by Dan Hill: "Life's too short to spend it afraid... I'm so damn tired of hearing songs about pain."

And I'm so damn tired of hearing performers instead of musicians. Dan Hill is a long overdue and very welcome change.

photo by Bob Bellini

World Music Day at P

by Melissa Thomas

Contemporary music, particularly among the general public, has a bad name. Largely ignored, it is greeted when it pops up unexpectedly on a concert programme with an incredulous "you call that music?" To the non-believers, it's just a random collection of sounds; an endless search for novelty to shock the listener. On the other hand, contemporary music has its ardent devotees, who maintain that by throwing away the rules of melody, harmony and rhythm, which provide structure for music, they are freeing themselves to explore pure sound to its limits.

A particularly evangelical group of these idealistic musicians is the Société de Musique Contemporaine du Québec (S.M.C.Q.) which, in addition to commissioning works and organizing ensembles, has dedicated itself to "bringing contemporary music alive for the public". Ever willing to be educated, I left at home my memories of previous soporific experiences with the genre and Sunday night attended the S.M.C.Q.'s free concert at Pollack Hall, prepared for any-

thing.

The Société failed in their primary objective before the concert began—the audience, far from representing the "public", consisted of serious-looking Université de Montréal composition students, complete with beards and scholarly slouches, all of whom were evidently on a first name basis with the musicians, if not the composers. But the S.M.C.Q. did succeed in presenting an interesting and varied programme that reflected many facets of contemporary Quebec music.

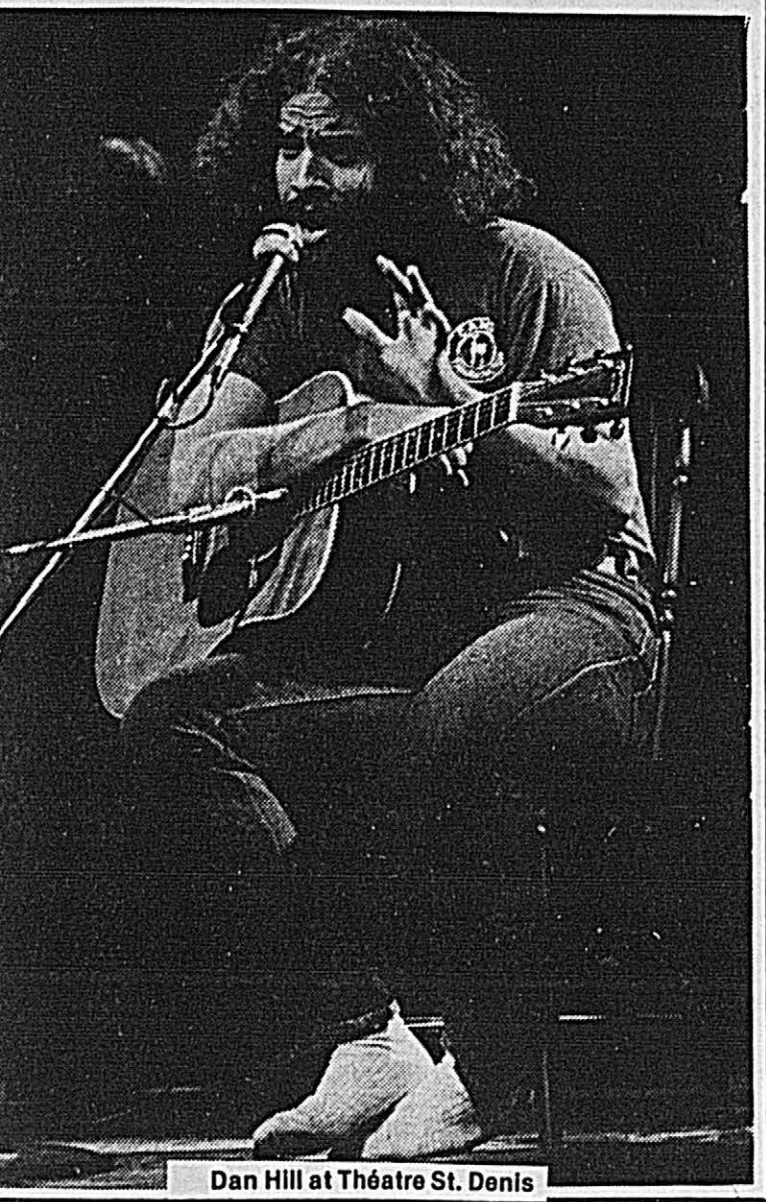
The concert began with "A Mirror on Which to Dwell" by American-born Elliot Carter, a collection of six poems set to music. It was sung by Pauline Vaillancourt, with the accompaniment of the S.M.C.Q. ensemble. Although the atonal style is inconducive to a wide expressive range, this work is indicative of what can be done. Its dissonance powerfully contributes to the agitation of the first poems, but hardly detracts from the calm of the fourth and sixth, which are almost lyrical. It is to Ms. Vaillancourt's credit that she could achieve the smooth tone required,

despite wide intervals in the vocal line.

Next we were treated to "Les Sept Jours" by Walter Boudreau, and to the exciting experience of a percussion ensemble. An imposing array of instruments, ranging from standard vibraphones, kettle-drums and bells, to weird things looking like pieces of experimental sculpture or modernistic living-room lamps, were hauled up on stage, and the piece began with a crash that sounded, from my second-row seat, like all the steel garbage cans in the world falling over at once.

Actually, the varieties and textures of sounds produced by the instruments and their combinations were fantastic: a delicate, Javanese-sounding section on the smaller instruments would be followed by complex rhythms on the drums, and finally a crescendo on a huge Arthur Rank-style gong that had the whole audience cringing. But the best parts were the frequent pauses to change mallets—the silence was relished.

"Moments", by Micheline



Dan Hill at Théâtre St. Denis

Pollack Hall

Coulombe Saint-Marcoux, for soprano, flute, viola and cello, was an extraordinary display of musical "special effects". The flute buzzed like a kazoo; the strings were made to twang, screech and creak, while the instrumentalists tapped their bows on the ground and even shouted.

The most inspired performance was that of singer Rosemarie Landry, for as well as a powerful voice, she has superb dramatic sense. Her facial expressions and stage movement created a visual effect which complemented the music. She used her voice as an instrument, carefully enunciating the unconnected words and drawing out the sibilants to their full effect. "Sssssoudain. Sssssllence. Sssurgi." Whereupon the instrumentalists joined her in a rousing chorus of hisses. The audience went wild.

The last piece, Gerard Gri-sey's "Periodes", was definitely the weakest, consisting of a series of sustained chords broken by increasingly intense hiccoughs. It was interrupted by a nice bit of comic relief when the violist stopped half-

way through to tune her instrument. This got a ripple of laughter from the audience and a tight smile from the conductor. It is the mark of a contemporary piece, that no one is ever quite sure that such a stunt isn't in the score.

The sense of camaraderie in the hall was reinforced by the enthusiastic applause of the audience, which increased as the composers bounded onto the stage to congratulate the musicians. Finally, a little old lady, whom everyone else seemed to know, breezed into the spotlight to say hello to everybody and to urge all to rush out and subscribe to the rest of the series, which, incidentally, would not be free.

From the ecstatic looks on the faces of the faithful as they emerged, they'll all be back for more. Minus one. Me. Because experimentation continued for its own sake becomes pointless, and sound for its own sake becomes noise. Contemporary music doesn't really reach me, although the energy, talent, and hard work that went into Sunday night's concert certainly did.

In the Groove:

Curry: Hot and Spicy

Read My Lips—Tim Curry
A&M SP 4717

by H. David Kader

A rocking Transylvanian transvestite to a televised Shakespearean bard, Tim Curry has not allowed himself to be typecast on his first solo album. Curry has collected nine distinct songs, each with a unique characteristic flavour. The blend of styles and influences points either to the is one of the few Beatle

remakes that may be superior to the original. McCartney's ballad becomes a riotous blend of howls and pulsating guitar riffs. Nils Lofgren provides an excellent accordion accompaniment throughout.

On the flip side, another metamorphosis takes place—as Alice exclaimed upon reaching the other side of the looking glass, "CURIUSER and curiouser!" Curry cuts into Joni record. He also produced the

album along with Kamen et al. Dick Wagner lends a helping hand on lead guitar, creating sounds which evoke the pleading cries of the down and out rubbie.

Another shift occurs when Curry attempts to recapture the jazz era of the twenties on Irving Berlin's "Harlem On My Mind".

The concluding song is a version of Bacharach's "Anyone Who Had A Heart". Curry handles this one in the tradition of Perry Como or Robert Goulet. The flowing vocalization is perfectly suited to the light lyrics.

It becomes clear that *Read My Lips* is more a collection of old favorites than a shiny new vinyl product from the record mill. One should also note the excellent backing artists Curry has assembled for the recording. It may be necessary to redefine the term "solo" in reference to this production. The album is enjoyable, interesting and worthy of recognition. Even if Curry did get a little help from his friends, he put on a good show.

Walter Egan—Not Shy
(Columbia)

by Ron Wigdor

The Walter Egan story remains a mystery in the annals of rock. A native New Yorker, Egan drifted among obscure bands such as the Moondogs, the Mallbooz, and Sageworth, before making his permanent home in the sun and surf of Southern California. His first album, *Fundamental Roll*, was, if anything, more detrimental than beneficial to his career.

Not Shy is Egan's second release, and though the material is similar to that of the earlier LP, it has taken a complete turn and is a top seller close to reaching platinum status. With the help of his friends Stevie Nicks and Lindsey Buckingham (of Fleetwood Mac), Egan and his band have put together a pleasant collection of pop-MOR tunes evoking the California lifestyle. Several songs are included on the record—the AM smash "Magnet And Steel", as well as "Finally Find A Girlfriend", "Unloved", and "Just The Wanting". Straight out of *American Graffiti* comes "The Blonde In The Blue T-Bird", a saga of some teenage boys cruising the streets for their dream girl. Lush vocal harmonies provided by Nicks and Annie McLoone complement Egan's unusually soft voice on all ten tracks.

After a lengthy period of obscurity *Walter Egan is Not Shy* anymore.



Tim Curry

stylistic excellence of the vocalist or to his hope at getting lucky on at least one of the tracks.

The album opener, "Birds Of A Feather" (flock together), is an up-tempo pop tune which has caught on at local FM stations already. Curry's tone here is similar to Brian Ferry's when he collaborated with Roxy Music. The drums and bagpipes of the 48th Highlanders of Canada open and close the song "Wake Nicodemus", a melodic Scottish selection sung in the dialect of the macintosh and plaid. Curry pulls no punches on the next number. The Lennon-McCartney tune "I Will" is given a facelift with the use of Reggae and a few back up Jamaicans. This

Mitchell's "All I Want" with its cheery lyrics, "Do You Wanta Dance With Me Baby, Make some sweet romance with me". His voice carries well on this song, and the keyboard work of Lee Michaels blends nicely with Bob Babbitt's bass guitar. "Sloe Gin" takes a bluesy turn. Written by Bob Ezrin and Michael Kamen, this depressing piece relates the loneliness of the wino on the street. A metaphor used in the song equates the drunk to a grounded pilot—"Mayday, mayday, I've been shot down over the stormy sea, Well I swear that I'm drifting away, can't get a grip on me". Ezrin plays keyboards and percussion on this track, and contributes background vocals elsewhere on the



THE PRODUCERS



Gigi Rosenberg, editor, Day Hills
Michele Finger, Danny Rosen
Maggie Gosselin, Gail Helmann
Frank Funano, Doug Watters
Diane Staruch, Melissa Thomas
Chris Pomlecko, Rod Chapman
Matthew Church, Susan Shears
Brian Schreiber, Zev Robinson
and Michael Pasternak

STUDENTS' SOCIETY APPLICATIONS JUDICIAL BOARD

Five students (registered in 3rd or 4th year in the Faculty of Law or doing graduate work in law within the Faculty of Graduate Studies & Research) are required to serve on the Judicial Board of the Students' Society.

The Judicial Board is the highest judicial body of the Students' Society and has final authority on the interpretation of club constitutions, motions of the Students' Council, and the By-Laws and Constitution of the Students' Society.

Terms of office shall be from 1 June to 31 May and positions are considered voluntary.

Application forms are available at the reception desk in Chancellor Day Hall. Completed applications should be submitted to Mme. Allaire at the reception desk

NO LATER THAN 4:30 P.M., FRIDAY, OCTOBER 13TH.

STUDENTS' SOCIETY APPLICATIONS

ADVISORY COMMITTEE TO SELECT AN ASSOCIATE DEAN OF STUDENTS

Applications are hereby called for 6 student members of the above-named University committee.

At least one student member must be from each of the following constituencies: undergraduate studies, graduate studies, and Macdonald College.

No prior experience on University committees is necessary—merely an interest in the work of the Committee. All positions are considered voluntary.

Application forms are available in the General Office of the Students' Society, Room 105, in the Student Union, 3480 McTavish Street.

Completed applications should be submitted to Miss Denise Despres, Secretary, in the General Office

NO LATER THAN 4:30 P.M., FRIDAY, OCTOBER 13TH

FOOD

You Can Can!

by Jan Sheltinga

Certain things are universal: we all want to save money, and we all love to eat. These two are not always complementary. However, there is a way to combine the two, namely, "putting food by".

This includes canning, freezing, preserve-making, drying, and curing. Canning is the easiest. Before you automatically reject these possibilities as too domesticated, or too difficult, take another look at the advantages of this age-old process.

Not only are canning and freezing economical; they are

satisfying. Returning to old simplicities and skills offers a way to beat modern supermarkets and enjoy the fruits of your labour.

The first step is buying the fruits and vegetables. It would be defeating the purpose to get them at Steinberg's, so I suggest visiting one of the local open-air markets. There is one located a few blocks from Jean-Talon metro station that is open every Saturday morning, where a bushel of tomatoes costs around \$2. The canner must also buy the traditional Mason jars, complete with vacuum seals, found cheaply in hardware stores on St. Lawrence Boulevard.

Once this is done, the actual canning begins. First sterilize the jars by boiling them in hot water, then peel the produce, and cut it to size. The fruit or vegetable is then put into the warm jars, being careful to remove any air pockets in the mixture. The jar should be filled one-half inch

from the top, leaving enough "headroom" to allow for the expansion of solids. The next step is to seal the jars and boil them, usually for 45 minutes. After this, they should be allowed to cool for 12 hours undisturbed, and then stored in a cool dark place.

Here's one recipe that's great for spaghetti.

Canned Tomatoes

1. Peel, and quarter tomatoes.
2. Place in jar, adding 1/2 teaspoon pickling salt to a pint. (1 teaspoon to a quart.)
3. Process in a boiling water bath for 25 minutes a pint. (45 minutes for a quart.)
4. Remove jars, cool, store.

It is not necessary to worry about botulism if one takes some care in sealing the jars, but I recommend reading a book for further details.

Tomatoes, peaches, pears, and apples are very easy to can. They can be brought out from storage in the middle of winter when they are over-priced on store shelves.

Now is the time to take advantage of the abundance of produce and start canning.

graphics by Ben Rosenberg



Prochains Gradués

Pouvez-vous faire face au défi de la compétition sur une échelle mondiale?

Pouvez-vous assumer le défi de la croissance continue dans un environnement en pleine évolution; que ce soit à l'échelle mondiale ou internationale?

Pouvez-vous relever le défi d'acquiescer de nouveaux marchés?

Pouvez-vous maîtriser le défi du développement de nouveaux produits, styles et tissus?

Pouvez-vous triompher du défi de la planification des services financiers pour les années 1980?

Pouvez-vous vaincre le défi de la planification des ressources humaines et des relations publiques dans une industrie de premier plan?

Si vous pouvez répondre oui à l'un de ces défis, venez nous voir pour discuter d'une possibilité de carrière intéressante au sein d'une industrie qui va de l'avant ou écrire au:

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FOOD

In Praise of Local Poets

Improv With Rice

by Susan Popper

For all of you who haven't eaten since last week's issue of *The Weekly* in anticipation of the fried rice recipe I promised, get ready! For the rest of you, a warning: this food may be habit-forming! This week's time and money saving "quickie cuisine" once again leaves room for improvisation, but the basic recipe is as follows:

Fried Rice

2 c. cold cooked rice
2 eggs
2 tbl. oil
1 tsp. water
2 scallions cut up into 1/2 inch pieces
2 tbl. soy sauce

1. Beat the eggs lightly with the water.

2. Heat the oil in a large skillet. Add the scallions and stir-fry for one minute. Add the rice and stir until it is warmed through.

3. Pour in the egg mixture and stir until it is nearly set.

4. Add the soy sauce and stir until the rice is evenly coloured.

Note: If you have leftover chicken or turkey, dice it and add it with the rice.

Brown rice is nutritionally

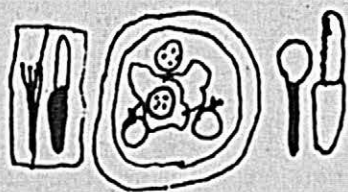
superior to white rice, but it takes longer to prepare. The benefit of this recipe is that it calls for *cold* rice. Thus, you can prepare the rice ahead of time, or use leftover rice you normally would discard. Here's a foolproof way to prepare brown rice:

1. Wash the rice and drain.
2. Put 1 c. uncooked rice in pot with 2 c. cold water. Heat until boiling.

3. When boiling, cover and reduce heat to as low a setting as possible. Let rice steam about 40-45 minutes. Do NOT lift the cover of the pot!

4. Turn off heat. Let stand 5 minutes. Separate grains with fork.

Fried rice can be used as a side dish with meat, fish, or poultry, or together with the stir-fried vegetables featured last week. It's a nutritious, delicious, quick, and inexpensive addition to any meal. Feeds four mice.



by Helen Kosack

This year's series of poetry readings at Véhicule Art Gallery began on Sunday, September 24 with a reading by well-known Montreal poet Artie Gold. If his reading is any indication of the coming season the outlook is great for another season of fine poetry.

Since their organization in the early seventies, the Véhicule readings have become a Montreal institution. They indi-

cate that poetry in Montreal does not begin and end with Layton and Cohen.

Although the Véhicule caters largely to local poets, several from other parts of Canada are included in the schedule each year. This year a number of French Canadian poets will be featured for the first time.

This year's series is organized almost single-handedly by Tom Konyves, a well-known local poet himself. Tom is enthusiastic about this year's schedule, and feels that the French readings will broaden the scope of the series and expose the audience to some fine poetry they may not have encountered otherwise.

The readings will be held every Sunday at 8 pm until next

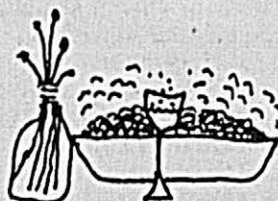
spring. The admission to some readings will be free, while at other times \$1 will be charged to help meet expenses and to build up a fund out of which local poets could be paid for reading. Véhicule is located at 61 St. Catherine St. West, between Clark and St. Urbain.

The schedule for the next few weeks is as follows:

October 8—Michael Smith, a British performance poet who will be appearing with a group of musicians and a choir. Admission \$1.

October 15—Danny Guilmond, a French experimental poet. Admission \$1.

October 22—Carol Leckner, another well-known Montreal poet who will be reading at Véhicule for the first time.



A&A RECORDS & TAPES

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4X3G-6056	Handel: Messiah (Sargent)
4X3G-6081	Saint-Saëns: The Complete Piano Concertos (Ciccolini)
4X2G-6085	Bach: The Four Suites For Orchestra (Menuhin)
4X3G-6092	The Art of Courtly Love (Munrow)
4X2G-6094	The Art of Leopold Stokowski
4X2G-6099	Puccini: La Bohème (De los Angeles)
4X2G-6108	Bellini: La Sonnambula (Callas)

SINGLE CASSETTE ALBUMS

4XG-60020	Tchaikovsky: Concerto No. 1 (Arrau)
4XG-60043	Fritz Wunderlich — Lyric Tenor
4XG-60045	Dvořák: "New World" Symphony (Giulini)
4XG-60057	A Mozart Evening (Davis)
4XG-60066	Chopin: Concerto No. 1 (Pollini)
4XG-60069	Beethoven: Concerto No. 5 (Gieseking)
4XG-60079	Beethoven: Symphony No. 9 (Cluytens)
4XG-60096	Fauré: Requiem (Willcocks)
4XG-60102	Debussy: Ibéria (Stokowski)
4XG-60129	V By Vivaldi (Auriacombe)
4XG-60136	Dvořák: Concerto in B Minor (Rostropovich)
4XG-60138	Verdi & Rossini Overtures (Giulini)
4XG-60144	Vivaldi: The Four Seasons (Auriacombe)
4XG-60149	The Best of Gilbert & Sullivan (Sargent)
4XG-60165	Berlioz: Symphonie Fantastique (Beecham)
4XG-60172	Prokofiev: Peter and The Wolf (Kurtz)

4XG-60174	Gershwin: Rhapsody in Blue (Pennario)
4XG-60175	Holst: The Planets (Stokowski)
4XG-60176	Tchaikovsky: The Nutcracker-Suite (Boult)
4XG-60177	Ravel: Boléro (Dervaux)
4XG-60184	Barbirolli in Vienna
4XG-60185	Music of Darius (Beecham)
4XG-60186	Iturbi Plays Favorite Chopin
4XG-60195	Rachmaninoff: Rhapsody on Theme of Paganini (Pennario)
4XG-60198	Copland: Rodeo — Suite (Irving)
4XG-60199	Michael Rabin-In Memoriam
4XG-60220	Handel: Messiah-Hits. (Sargent)
4XG-60228	Shostakovich: Symphony No. 11 (Stokowski)
4XG-60229	Stravinsky: The Firebird — Suite (Stokowski)
4XG-60235	Stokowski Plays Bach
4XG-60236	Orff: Carmina Burana (Stokowski)
4XG-60237	Rachmaninoff: Concerto No. 2 (Pennario)
4XG-60252	Chopin: Eighteen Waltzes (Ciccolini)
4XG-60253	Piano Music of Debussy (Ciccolini)
4XG-60258	Bach: Violin Concertos (Menuhin/Ferras)
4XG-60262	Opera Arias (De los Angeles)
4XG-60265	Brahms: Concerto in D (Milstein)
4XG-60271	Albinoni: Adagio (Auriacombe)
4XG-60276	Handel: Water Music-Suite (Sargent)
4XG-60283	R. Strauss: Also Sprach Zarathustra (Kempe)
4XG-60290	Spain! (Dragon)
4XG-60293	Rimsky-Korsakov: Le Coq D'Or (Steinberg)

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McGill Camera Club General Meeting

Thursday, Oct. 5, 1978

All interested students invited
Union Building Room 302 4 p.m.

AGENDA: Darkroom manager election
Darkroom reservation
Photo contest
New members

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1621 St. Catherine St. West
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Redsocs blank Plattsburgh 2-0

The McGill Redmen Soccer Squad played Plattsburgh State at Molson Stadium and defeated their opponents 2-0. Walmir DaSilva and Joe D'Ambrosio scored the goals for the Redsocs. The team had several scoring opportunities and probably would have piled up the goals were it not for the sharp play of the Plattsburgh goalie.



Gualraca Nunes, often referred to as the 'Pele' of McGill, should be a big assist man during the Redsocs 1978 campaign. Last season, Nunes led the QUAA in scoring with nine goals.

Redmen Clips

Get well soon Sam

Redmen defensive back Sam Colizza tore both his anterior cruciate ligaments in Saturday's game and is currently in great pain as he recovers in the hospital. We wish him a speedy recovery. Besides being a superb performer on both the football and hockey squads, Sam is one of the super individuals in McGill athletic circles.

Injuries sting Redmen

Injuries are becoming a severe problem for the football Redmen. Starting quarterback Vic Pywowarczuk is a doubtful for Saturday, and backup Keir Cutler is sidelined with a hand injury. This translates into the fact that McGill is without a quarterback for the Bishop's game.

Eligio's "clairvoyantios"

After all this bad news, something on a lighter note is in order. Eligio Gaudio, the sports editor of the Journal, the school paper of St. Mary's University, predicted that the Boston Red Sox would win the pennant. He also picked Queen's over McGill as the OQIFC's representative in the Atlantic Bowl. Let's hope that Eligio has a perfect record.

Daily Sports

Amateur athletics and education

by Danny Young

Many problems can be cited with amateur sports in the Province of Quebec. The most critical one, however, is its independence from the educational system.

In the United States, almost all major sports are played in the schools. It's a simple choice for young aspiring athletes. If you want to play sports, you have to go to school.

In contrast, Quebec's young athletes must look to organizations outside of school to pursue their interests.

The obvious example for this is hockey. Players who seek top competition must play for Bantam, Midget, and Junior teams. Since these programs are not geared to complement an education, the serious athletes are inclined to put their studies aside.

Denis Savard, Denis Tremblay, and Denis Cyr are three of the finest young hockey players in Canada. When they came to the Montreal Juniors at the age of 16, they intended to quit school.

Team president Ron Caron approached the players' school principal (they all went to the same Verdun High School) to see if a tutoring program could be arranged. In examining the records of the three youngsters, Caron discovered that as 15-year-old Midgets, each boy had missed close to 250 hours of classes. He looked back further and noticed that as 13-year-old Bantams, the three had missed approximately 150 hours.

These numbers are rather disturbing in view of the fact that 'Les Trois Denis' represent

Sports Comment

the rule more than the exception for Quebec's junior hockey players.

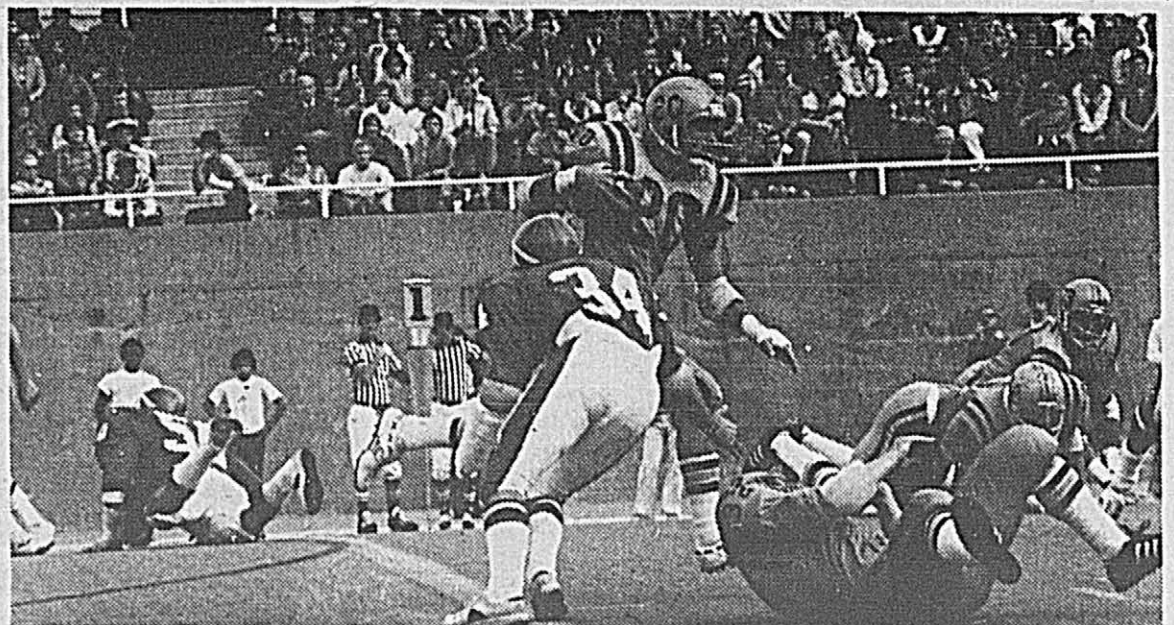
In Minnesota, high school hockey has developed to a level where it can rival similar programs in basketball and football. To close each season, a state-wide tournament is held at the Minnesota North Stars Arena. The event has consistently drawn over 17,000 per date, the largest crowd to watch amateur hockey in North America.

The Minnesota schools flood American colleges with fine hockey players. A select few advance to the pros. Others complete their education and pursue other areas.

The obvious criticism of high school and college hockey is that it cannot prepare its players for the NHL the way junior hockey can. This is not debatable.

But consider that of the 230 players in the Quebec Major Junior League, no more than 10 or 15 will turn pro each year, and five or six at most will have lasting careers. The remaining 225 are uneducated and end up like Richard Dalpe, a two time 150 point scorer who works as a clerk in a Trois-Rivieres sporting goods store.

Putting an end to junior hockey would hurt the quality of the professional ranks, and upset fans like myself who marvel at the skills of these exceptional young athletes. Unfortunately, if programs which are not connected with the educational system continue, there will always be young adults who find themselves lost when their dreams of a career in the lucrative world of sports have been shattered.



Ken Helferty, playing with a cast on his arm, goes after Queen's slotback and kickoff return artist Bob O'Doherty. In favouring Queen's over McGill, Eligio probably did not figure that the Redmen defence would contain the speedy O'Doherty.

Today...

continued from page 2

Water Board, Helsinki parlera de ANALYSIS OF EXTREME VALUES IN HYDROLOGY. 1. A short hydrological introduction. 2. Analysis of extreme precipitation. 3. Analysis of droughts. 4. Analysis of floods. 15:30 heures, 1214 Burnside Hall.

Poetry Reading:

By women poets whose works are published in *There is a Voice*, and photography exhibit - Powerhouse Gallery, 3738 St. Dominique, 8 pm.

Intn'l Colloquium:

Le Département de langue et littérature françaises de l'Université McGill vous invite à un colloque international sur "J.-J. Rousseau et la société du XVIIIe siècle". Leacock Council Room, 25, 26, 27 Octobre. Une permanence pour les inscriptions au colloque sera ouverte à Peterson Hall - 3460, rue McTavish aujourd'hui, et 6 Octobre de 9h. à 12h. et de 14h. à 16h. Pour renseignements: M. Terrasse: 392-5003.

Langue et littérature françaises:

TABLE RONDE sur RAMUZ, Présidée par le Professeur Georges-Paul COLLET (Université McGill). Participants: Prof. Philippe RENAUD (Université de Genève) Prof. Paul ZUMTHOR (Université de Montréal) Prof. Monique MOSER (Université de Montréal) à 10 heures dans le Salon des Professeurs de Peterson Hall, 3460, rue McTavish. Entrée libre.

Marine Sciences Centre Seminar:

"Visual Observation of Filter-Feeding in Calanoid Copepods." Dr. Rudi Strickler, Dept. of Biology, University of Ottawa. 2 pm, rm. 408, Eaton Building, 3600 University St. Women's Intramural Softball: Women's Intramural Softball

pick-up games will be held every Thursday at 5:45 pm at the Midfield. Everyone is welcome. Don't pass the chance, come out now.

Women's Intramural Ice Hockey sign-ups:

Women's Ice Hockey will be starting Oct. 11 but sign-ups are limited. So get your team in early. All sign-ups are in G35 of Currie Gym.

McGill Committee for Teaching and Research on Women:

The MCTRW will hold a meeting today to discuss the newsletter. All who have ideas, information or an inclination to do some scouting, writing or editing should come along to the Women's Union tomorrow (Friday) at 10 am. There will also be a meeting at noon today to plan the conference on "Women, Childcare and Work: Alternative Lifestyles" in Women's Union.

Israeli Dancing:

All Left Feet Welcome every Thursday (except Oct 19), Union

Ballroom - Beginners 7 pm, advanced 8:15 pm. Adm: \$1.

Sigma Chi fraternity:

The brothers of Sigma Chi invite you for a cheap, hot lunch and some warm conversation at 1 pm Monday to Friday at 3581 University St., below Prince Arthur. Phone: 849-5965.

Sociology Students' Association:

There will be a meeting at 3 pm in Leacock 738 to discuss organization of activities.

Lunchtime Theatre:

"Sylvia Plath: A Dramatic Presentation", compiled by Barry Kyle. This one hour play runs from 1 to 2 o'clock, at the Player's Theatre in the Union Building. Free Admission. Today and tomorrow only.

McGill Camera Club:

BIG meeting today. Darkroom manager elections, photo contest, new members, darkroom reservations, rm. 302, 2 pm, Union Building.

Radio McGill Mini-Concert:

Today at 3:30 marks the beginning of this new special feature of CFRM, Radio McGill. We will now be presenting two half-hour mini concerts back to back, every Thursday from 3:30-4:30. Today's concerts feature: 3:30-4:00 - Jethro Tull, 4:00-4:30 - Heart.

Radio Theatre Writers:

Workshop for all interested today, at 7 pm, Morrice Hall 106. For further info call Sheldon Rappaport at 392-4483 or leave a note at his mailbox Arts B20.

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Thursday, Oct. 5th
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